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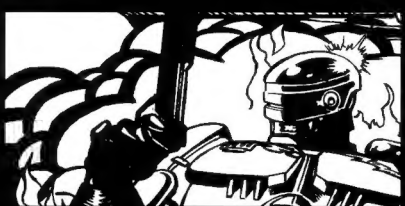

ROBOCOP:
INVASIONS
PART 1 OF 4
WRITER: STEVEN GRANT
PENCILLER: NICK GNAZZO
INKER: BRUCE PATTERSON
LETTERER: PAT OWSLEY
COLORIST: MATT HOLLINGSWORTH

MAD DOGS
PART 3 OF 4
WRITER: JOHN ARCUDI
PENCILLER: ANDY DIMITT
INKER: CHRIS WARNER
LETTERER: CLEM ROBINS
COLORIST: RACHELLE MENASHE

PREDATOR:
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WRITER: NEAL BARRETT, JR.
ARTIST: LEO DURAÑONA
LETTERER: ELLIE DE VILLE
COLORIST: ERIC VINCENT
CONSULTANT, JAPANESE
HISTORY: PIERCE WATTERS

INDIANA JONES
AND THE SHRINE OF THE SEA DEVIL
PART 4 OF 4
Digitized By The Saint - Minutemen
WRITER & ARTIST: GARY GIANNI
LETTERER: BILL SPICER
COLORIST: ALEX WALD

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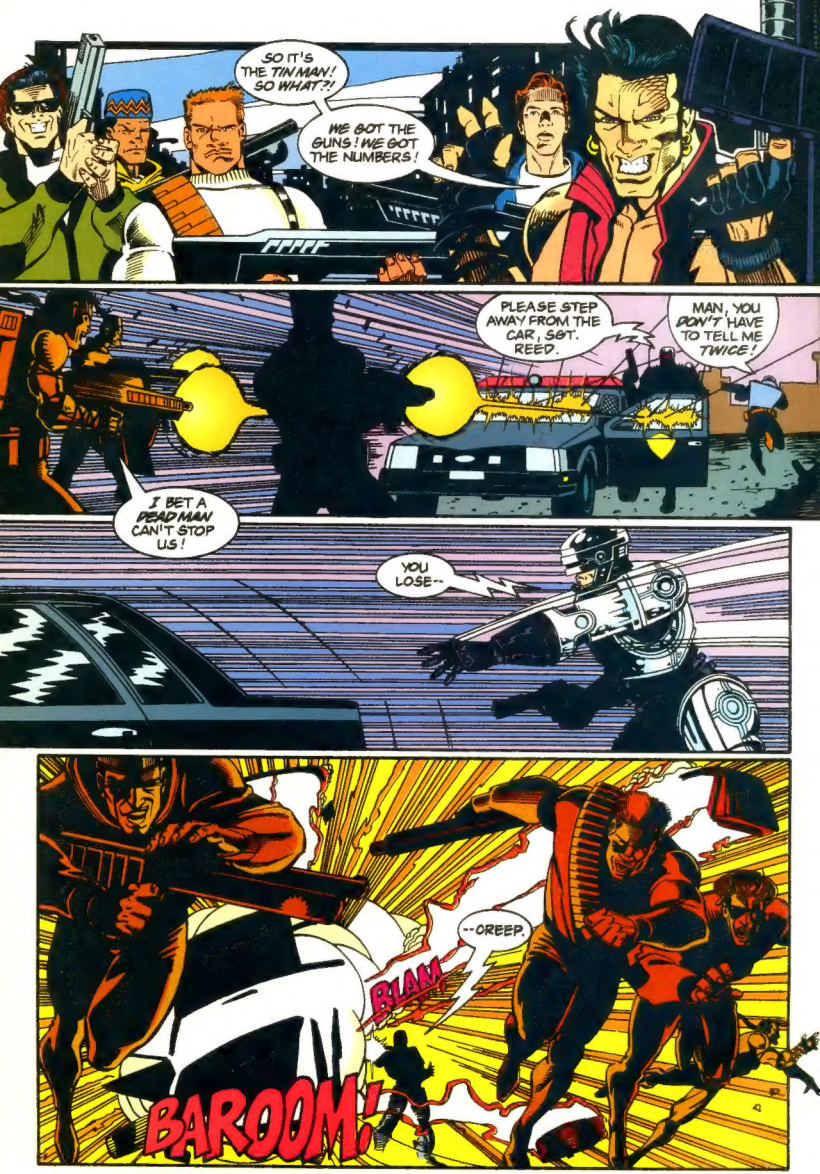
THE FUTURE: WE HAVE SEEN IT. AND IT IS BEIRUT.
THE CITY IS DETROIT, THE STREET ONE OF MANY, IN MANY CITIES WHERE THE SAME DRAMA IS PLAYED OUT...
BOOM!
BOKKA! BOKKA! BOKKA!
THE DETROIT COPS ARE FINISHED, YOU SAID. THERE'S MONEY IN PRIVATE POLICE FORCES, YOU SAID!
STREET GANGS WOULDN'T EVEN BOTHER WITH THIS NEIGHBORHOOD, YOU SAID. A GOOD OPPORTUNITY, YOU SAID!
OH, SO THIS IS MY FAULT?
I DON'T SEE ANYONE ELSE HERE WHO REFUSED TO SPRING FOR DECENT GUNS.
SHUT UP! SHUT UP!
SKREEEEEE
IT'S HIM!
WE'RE SAVED!
ALONE AMONG ALL THE BEIRUTS THE WORLD OVER, THIS CITY HAS A CHANCE.
THIS CITY IS DETROIT--

--AND DETROIT HAS ROBOCOP!
POLICE OFFICER! LAY DOWN YOUR WEAPONS! YOU ARE UNDER ARREST.!
MURPHY, THAT TRICK NEVER WORKS.

PERHAPS WE SHOULD PROCEED *WITHOUT* MR. MURPHY, DR. LAZARUS.
JUST A FEW MORE MINUTES-- *PLEASE!* SOMETHING MUST HAVE COME UP--
DOES MR. MURPHY UNDERSTAND THE *GRAVITY* OF HIS SITUATION?
HE *DOES*, YOUR HONOR! BUT IF SOMEONE CALLED FOR HELP, HE'D *HAVE* TO RESPOND-- IT'S--
...IT'S IN HIS *PROGRAMMING*...
WHAT DID YOU SAY?! *AHA! AHA!*
HIS *PROGRAMMING!* THAT PROVES IT! HE'S A *MACHINE*--*NOT* A MAN!
YOUR HONOR, I REQUEST THAT YOU IMMEDIATELY FIND IN FAVOR OF MY CLIENTS.
ROBOCOP AND THE TECHNOLOGY BUILT INTO HIM ARE THE PROPERTY OF OCP, AND SHOULD BE COUNTED AMONG ITS ASSETS IN THE BANKRUPTCY.
I'M WELL AWARE OF YOUR VIEWPOINT, COUNSELOR.
IF ROBOCOP IS A *MACHINE*, HE'LL BE SURRENDERED TO OCP'S CREDITORS. IF HE'S *HUMAN*...
I WANT TO SEE HIM FOR *MYSELF*.
WE'LL ADJOURN UNTIL TOMORROW MORNING. HAVE YOUR MR. MURPHY *HERE*, DR. LAZARUS.


SO IT'S THE TIN MAN! SO WHAT?!
WE GOT THE GUNS! WE GOT THE NUMBERS!
PLEASE STEP AWAY FROM THE CAR, SGT. REED.
MAN, YOU DON'T HAVE TO TELL ME TWICE!
I BET A DEAD MAN CAN'T STOP US!
YOU LOSE--
--CREEP.
BLAM
BAROOM!

YOU ARE UNDER ARREST.
YOU MAY SURRENDER PEACEFULLY NOW.
SCREW THAT!
MAYBE YOU GOT MORE BRAINS LEFT THAN I THOUGHT--
--BUT THAT JUST GIVES US MORE TO SPLATTER!
ATTENTION! THIS IS THE POLICE!
YOU HAVE FIVE SECONDS TO LAY DOWN YOUR WEAPONS. YOU WON'T GET ANOTHER WARNING!
FOUR...
THE POLICE?! WHAT THE--?!
WE'RE THE POLICE!
THREE...

RIZZOS! OH, MY GOD!
MURPHY! GET OUT OF THERE! MURPHY!
TWO!
ONE!
ZERO!
ANALYSIS: MARK FOURTEEN TACTICAL MISSILES. THERMITE PAYLOADS.
PROGNOSIS: TOTAL AREA DESTRUCTION.
THESE ARE OUR STREETS, YOU SONS OF BITCHES!
OURS!!
FWOOOM!
MURPHY!
"INVASIONS" CONTINUES NEXT ISSUE!

Several days of research into the Carcosa Asylum security system have turned up only a little useful information.
Sources have revealed that previous attempts at self-extrication have ended in fail--
YOU NEED A DISTRACTION.
MAD DOGS
PART 3
EXCUSE ME?
A DISTRACTION, SILLY.
CAN'T YOU SEE THAT? YOU'LL NEVER MAKE GOOD AN ESCAPE WITHOUT SOMETHING TO DISTRACT THE ORDERLIES.
AND I CAN PROVIDE THAT--
IF YOU TAKE ME WITH YOU, SUGAR.
WHAT DO YOU SAY, HANDSOME?
UHH, WELL, YOU'VE MISINTERPRETED THIS ENTIRE MATTER. THERE IS NO REAL PLAN TO ESCAPE.

I KNEW IT!!!
I KNEW I COULDN'T TRUST YOU, YOU BASTARD!!!
TAKE IT EASY, "SYBIL." JUST RELAX.
I CAN'T BELIEVE THEY KEEP LETTING THIS SCHIZO BREAK OUT OF THE WOMEN'S WARD.
NOT SCHIZO, MULTIPLE PERSONALITY. IT AIN'T THE SAME THING.
LIKE I GIVE A FRIG.
;WHEW!;
SAY, HUBY DID YOU SEE THAT?

NO, I DIDN'T SEE NUTHIN'! I DON'T WANT HURT ME!
CALM DOWN, HUEY. IT'S YOUR FRIEND
LISTEN, IT APPEARS AS IF THERE MAY BE HOPE FOR THE ESCAPE PLAN.
NOT GOIN'
NOT GOING!?
NOT WITHOUT CHESTER
CHESTER? YOU MEAN THE "DUMMY"?
HUEY, HE'S CATATONIC. HE'D SLOW THE WHOLE OPERATION DOWN.
NOT GOING WITHOUT HIM
ALL RIGHT, WHATEVER.
YOU'LL BE HAPPY CHESTER, HE'S REAL SMART.
YEAH, A REALLY SMART LOG. DOWN TO BUSINESS NOW, OKAY?
WHAT THIS ESCAPE PLAN LACKS IS A STRONG DIVERSIONARY TACTIC.

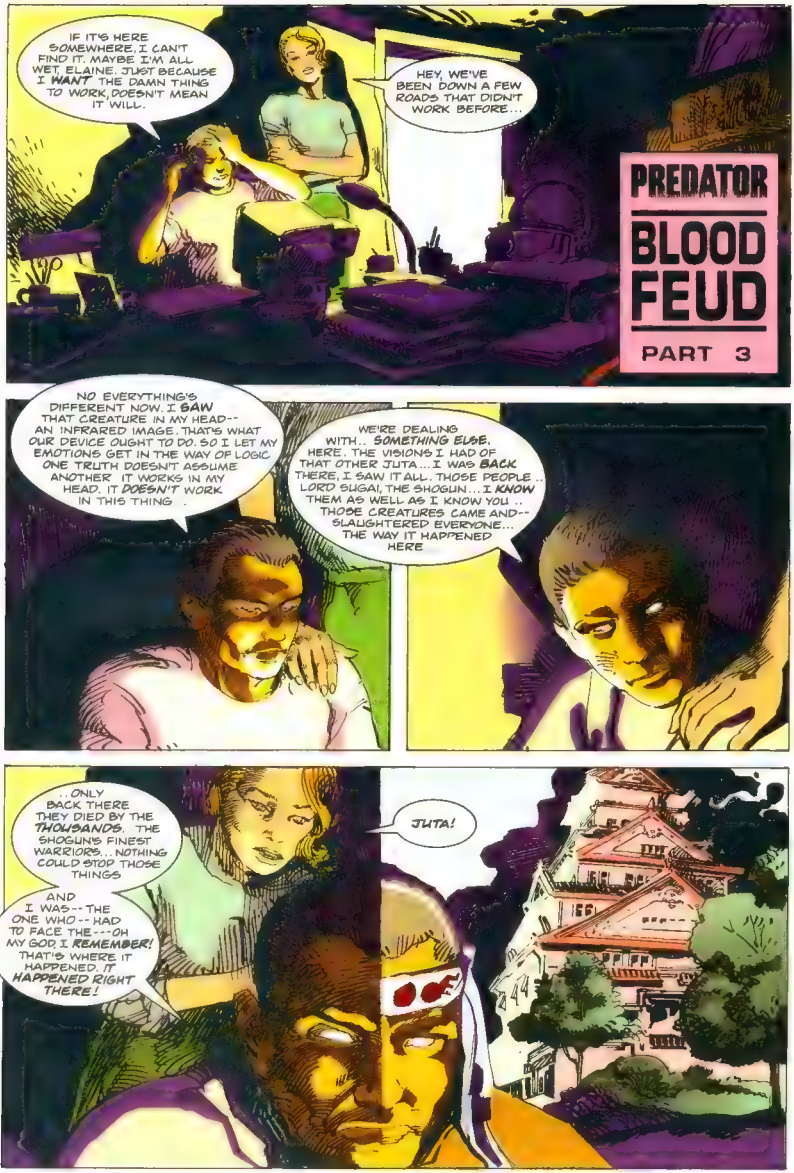
THAT NIGHT.
WE'RE CHECKING OUT THE WEST WING, MAKE SURE THE DEVIL ISN'T CAUSING TROUBLE.
THINK YOU CAN HOLD DOWN THE FORT?
CAN'T DO MUCH ELSE
OH, GREAT, JUST WHAT I NEED.
SYBIL, WHAT THE HELL ARE YOU DOING OUT HERE?!
OH!
JEEZ, HONEY, YOU SCARED ME
WELL, YOU SEE, I WOKE UP, AND MY DOOR WAS JUST HANGING OPEN.
YEAH, WELL, LET'S JUST GET YOU BACK INTO YOUR ROOM, OKAY?
OH, SURE THING--
--HONEY!

SO, WHAT THE FRIG SST HUEY OFF LIKE THAT?
NOT SURE, REALLY I THINK ONE OF THE OTHER INMATES SHOUTED, BUT I HIT THAT DOOR PRETTY HARD, SO WHO KNOWS?
HEY! WHAT THE HELL IS THIS?!
AIN'T THAT THE DUMMY?
BUT HOW THE HELL DID HE GET WAY OVER HERE?
HE'S SUPPOSED TO BE IN THE EAST WING--AND HE'S CATATONIC.
L-L-LOOK
THAT'S THE DEVIL'S ROOM...RIGHT?
OH, FRIG--

AAAAAAA
HUH? WHUSSAT?!
IT'S WHAT YOU WANTED--
IT'S A DIVERSION

WHAT, TONIGHT?! NOW?!
WITH ALL THESE PEOPLE?
WITH THAT?!
WE-- WE DON'T GO?
HELL, THERE'S NO BACKING OUT NOW!
GOOD
WHAT DO I DO?
"WELL, FOR STARTERS..."
KEEESH!

I'LL HAVE YOUR HEAD FOR THIS, YOU LITTLE FREAK!
CARCOSA ASYLUM
DIDN'T I TELL YOU TO TAKE CARE" OF FIGUERA?!
DIDN'T I MAKE THAT CLEAR ENOUGH TO YOU, YOU WORM?!
I--I ASSURE Y-YOU, MR. TUCCO, EVERY BFROST IS B-B-BEING MADE TO RECAPTURE HIM, AND HIS COHORTS.
RECAPTURE, MY ASS. I DON'T HAVE TO PLAY IT SAFE ANYMORE NOT WITH A GOVERNOR BEHIND ME.
YOU AND TWO OF MY MEN ARE GONNA GO OUT AND FIND FIGUERA AND HIS PALS --
AND WHEN YOU DO,
YOU'RE GONNA SHOOT 'EM DOWN LIKE MAD DOGS!
TO BE CONTINUED...

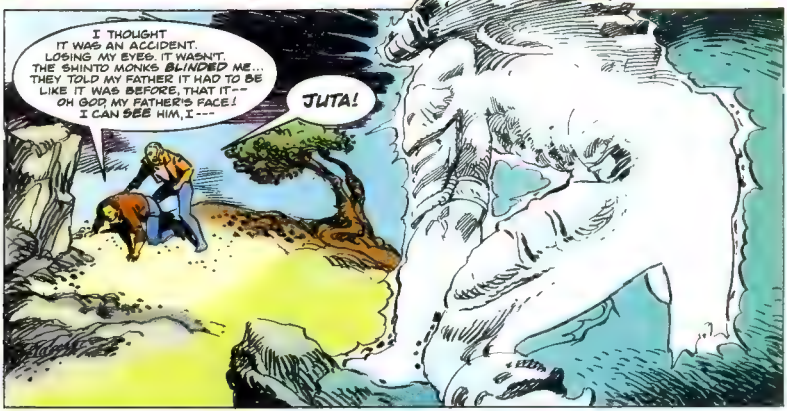

IF IT'S HERE SOMEWHERE, I CAN'T FIND IT. MAYBE I'M ALL WET, ELAINE. JUST BECAUSE I WANT THE DAMN THING TO WORK, DOESN'T MEAN IT WILL.
HEY, WE'VE BEEN DOWN A FEW ROADS THAT DIDN'T WORK BEFORE...
PREDATOR
BLOOD FEUD
PART 3
NO. EVERYTHING'S DIFFERENT NOW. I SAW THAT CREATURE IN MY HEAD-- AN INFRARED IMAGE. THAT'S WHAT OUR DEVICE OUGHT TO DO. SO I LET MY EMOTIONS GET IN THE WAY OF LOGIC. ONE TRUTH DOESN'T ASSUME ANOTHER. IT WORKS IN MY HEAD. IT DOESN'T WORK IN THIS THING.
WE'RE DEALING WITH.. SOMETHING ELSE, HERE. THE VISIONS I HAD OF THAT OTHER JUTA... I WAS BACK THERE. I SAW IT ALL. THOSE PEOPLE.. LORD SUGAI, THE SHOGUN.. I KNOW THEM AS WELL AS I KNOW YOU.. THOSE CREATURES CAME AND-- SLAUGHTERED EVERYONE... THE WAY IT HAPPENED HERE
...ONLY BACK THERE THEY DIED BY THE THOUSANDS. THE SHOGUN'S FINEST WARRIORS... NOTHING COULD STOP THOSE THINGS
AND I WAS-- THE ONE WHO-- HAD TO FACE THE---OH MY GOD. I REMEMBER! THAT'S WHERE IT HAPPENED. IT HAPPENED RIGHT THERE!
JUTA!

JUTA? ARE YOU ALL-- WHAT ARE YOU DOING?
GET THE CAR, ELAINE.
DO I GET TO ASK WHERE WE'RE GOING? I MEAN, I CAN JUST DRIVE, AND YOU CAN DO YOUR MYSTERIOUS MR MOTO ACT.
NORTH, TOWARD NIKKO
WHERE ARE WE GOING?
JUST GET THE CAR PLEASE.
WE'RE GOING TO NIKKO
WE'RE GOING NORTH, ALL RIGHT?
IT'S NOT MUCH FARTHER NOW. THERE'S A... SMALL VILLAGE AND A RIVER...
WE JUST PASSED IT JUTA. HOW DID YOU KNOW THAT? THAT HEAT IMAGE THING ISN'T KICKING IN AGAIN...?
NO. I JUST KNOW, ELAINE.
WE'RE CLOSE, NOW. THERE SHOULD BE A LOW HILL, A SHINTO SHRINE TO YOUR LEFT...
GOT IT.
STOP WHEN YOU PASS THE HILL. WE'LL HAVE TO WALK FROM THERE.
THIS IS IT? THAT PILE OF ROCKS?
IT'S ONE OF THE SHOGUN'S SUMMER PALACES. YOU WON'T FIND IT IN ANY OF THE GUIDEBOOKS. HE HAD IT RAZED AFTER-- WHAT HAPPENED HERE.
THIS IS WHERE I WAS, ELAINE. WHEN I WAS THAT OTHER JUTA. I LIVED ANOTHER LIFE HERE...

I WAS IN THE COURTYARD, RIGHT THERE, WITH MY SENSEI, LORD SUGAI. IT WAS LATE AFTERNOON. YOU COULD FEEL THE DESPAIR IN THE PALACE ..
LORD SUGAI DESCRIBED IT TO ME... EVERYTHING HE SAW. THE BLOODIED WARRIORS COMING BACK, ONLY A HANDFUL WHO'D SURVIVED THE CREATURES' SLAUGHTER ..
"THE SHOGUN WAS IN A TERRIBLE RAGE, AND MANY PAID FOR HIS DISHONOR WITH THEIR LIVES... EVEN KIRU, HIS ADVISOR, AND HIS FAVORITE DAUGHTER, MIKIKO, FEARED TO STAY IN HIS PRESENCE..."
"ALL THIS MY MASTER TOLD ME, FOR FOR HE HAD BEEN TO THE PALACE AND SEEN THE SHOGUN HIMSELF."
"HE HAD NOT YET TOLD ME THAT TOKUGAWA TSUNAYOSHI HAD DECIDED TO SEND A CHAMPION TO FACE ONE OF THE DEMONS, THE ONI. I DID NOT YET KNOW THAT THE GODS HAD CHOSEN ME FOR THIS TASK."
"HE HAS BEEN CHOSEN FOR THIS TASK," THE MONK TOLD MY FATHER. "YOU HAVE KNOWN THIS WOULD COME, TANAKA-SAN. "HE IS MY SON!" MY FATHER CRIED. "I WILL NOT LET YOU DO THIS TO HIM FOR SOME -- GODDAMN MONKISH LEGEND!" I COULD HEAR THE TERRIBLE ANGUISH IN HIS VOICE. I WAS FRIGHTENED, FOR HE WAS A MAN OF GREAT COURAGE, AND I HAD NEVER HEARD HIM SPEAK THIS WAY BEFORE...

"YOU KNOW IT IS NO LEGEND... YOU HAVE BEEN GIVEN THE DREAM, AS HAVE ALL THOSE IN YOUR LINE." "USE--ME, THEN," SAID MY FATHER. "NOT HIM, NOT THE BOY!" "I CANNOT," THE MONK TOLD HIM. "YOU ARE NOT THE ONE. TANAKA-SAN, DO YOU NOT KNOW THAT I WOULD TAKE HIS PLACE AS WELL? YOU MUST LET THIS BE..."

MY GOD, JUTA-- WHAT HAPPENED TO YOU?
IT WAS HERE. RIGHT HERE, ELAINE. I PUT IT OUT OF MY MIND, LOST IT SOMEWHERE SO I WOULDN'T REMEMBER..
WHAT, JUTA?


I THOUGHT IT WAS AN ACCIDENT. LOSING MY EYES. IT WASN'T. THE SHINTO MONKS BLINDED ME... THEY TOLD MY FATHER IT HAD TO BE LIKE IT WAS BEFORE, THAT IT-- OH GOD, MY FATHER'S FACE! I CAN SEE HIM, I---
JUTA!

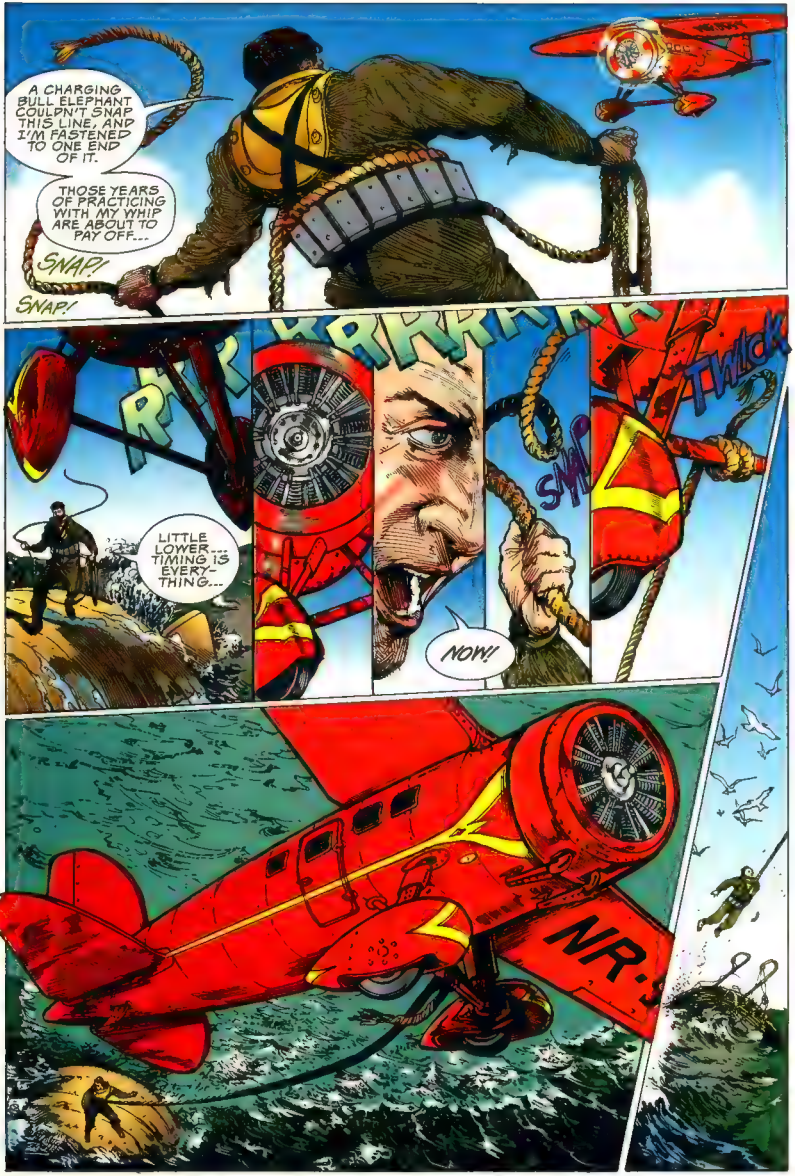
YOU! YOU CAUSED ALL OF THIS, YOU OVERGROWN BASTARD. IT'S GOING TO STOP RIGHT HERE!
FIGHT ME, DAMN YOU! YOU CAME FOR ME. FIGHT ME!
LITTLE SHIT... FAST!
NOT SEEING...NOT SEEING...
GAAAAR?
PING! PING!
THIS ONE...WRONG KIND!

BORING. NO FUN. I'M LEAVING!
YOU SON OF A BITCH! FIGHT ME...
FIGHT ME!
TO BE CONTINUED..

INDIANA JONES
and the
SHRINE OF THE SEA DEVIL
THE VIOLENT BLAST ABOARD THE "JULIE ANNE" RENDERS INDIANA HELPLESS FOR SEVERAL HOURS...
GEEZ... WHAT AN EXPLOSION! I WONDER HOW LONG I'VE BEEN OUT?
THE SHIP'S TURNING ON HER NOSE FAST! BOILER MUST'VE RUPTURED!
LOOKS LIKE I'M THE ONLY SURVIVOR. AND IF I DON'T WANT TO SHARE SPACE IN DAVY JONES' LOCKER, I'D BETTER HEAD FOR THE STERN!

RIPP
SMASH
CRASH
CCRREAK
CRUNCH!
FUNNY...
...I'VE ALWAYS WONDERED IF DAVY JONES WAS A RELATIVE... I'LL BE FINDING OUT SOON ENOUGH.
WAIT... WHAT'S THAT NOISE? SOUNDS LIKE...NAW... COULDN'T BE...
IT IS! AN AIRPLANE-- WAY THE HELL OUT HERE IN THE MID-PACIFIC!

CAN YOU BEAT THAT? WAY OUT IN THE MIDDLE OF NOWHERE---
--JUST HAPPENS TO BE FLYING ABOUT FIFTEEN HUNDRED MILES FROM THE NEAREST LANDING STRIP!
THEREIN LIES THE PROBLEM.
HOW DO I GET ON-BOARD?
RRRRRRRRRRRR
RRRR
WHOEVER THE GUY IS--HE SURE KNOWS HOW TO HANDLE HIS MACHINE!
RRRR
COME ANY CLOSER, PAL, AND WE'LL BOTH NEED WINGS!
I DON'T HAVE MUCH TIME. HMM...
WONDER WHAT DOUG FAIRBANKS WOULD DO IN A JAM LIKE THIS?
RULE NUMBER ONE--NEVER LEAVE WHIP AT HOME.
THERE'S AN IDEA...THIS SNAPPED LIFE-LINE FROM MY DEEP-SEA SUIT. IT OUGHT TO BE STRONG ENOUGH.
IF I CAN MANAGE TO SNAG ONE OF THOSE LOWER STRUTS...


A CHARGING BULL ELEPHANT COULDN'T SNAP THIS LINE, AND I'M FASTENED TO ONE END OF IT.
THOSE YEARS OF PRACTICING WITH MY WHIP ARE ABOUT TO PAY OFF...
SNAP!
SNAP!
LITTLE LOWER... TIMING IS EVERY-THING...
NOW!
NR.

IF... I... SAW THIS... IN A 3GASP!E NEWSREEL... I WOULDN'T... BELIEVE IT!
"WE TRIUMPH WITHOUT GLORY WHEN WE CONQUER WITHOUT DANGER."
WONDER WHO SAID THAT?
WELL, WELL... INDIANA JONES! I THOUGHT THAT WAS YOU. NOBODY ELSE WOULD BE CRAZY ENOUGH TO TRY A STUNT LIKE THAT!

IS IT ANY CRAZIER THAN A WOMAN FLYING ACROSS THE PACIFIC ALL BY HERSELF?

LISTEN! I'M TRYING TO SET A RECORD FOR THE FIRST SOLO FLIGHT OUT OF HAWAII TO THE STATES...

"SOLO" BEING THE OPERATIVE TERM.

I AM FAMILIAR WITH THE WORD, THANKS.

TRYING TO CHALK UP ANOTHER FLYING RECORD FOR YOURSELF, HUH?

EXACTLY. AND I'M NOT GOING TO LET YOUR LITTLE HITCHHIKING ROUTINE WRECK IT FOR ME, JONES!

SO... THE NEXT BOAT WE SPOT, OUT YOU GO!

OKAY, AMELIA, I WON'T TELL ANYONE IF YOU DON'T...

THE EVENING SUN

JANUARY 13, 1935

Amelia Earhart's Solo Flight Sets Record: Hawaii to California

LADY LINDY DOES IT AGAIN; FLIGHT TIME 18 HOURS 15 MINUTES

The major portion of diluted, unfortunately, the provision — explicit through compromise non-preemption of state between the House Energy authority over regulation of Committee chair, John low-level radioactive waste Dingell (D-MI), and the — must be affirmed in order House Interior Committee to ensure state and local chair, George Miller (D-standards that are stricter CA)

The Nuclear Regulatory Commission (NRC) has two policies currently in force that could result in the release of as much as one-third of all waste containing low levels of radioactivity in the U.S into regular landfills, sewers, and incinerators, not to mention recycling it into construction and consumer products. The NRC's classification of many types of this low-level

"I FEEL SWELL"

At the end of May, the House of Representatives passed Title 29, an anti-NRC provision, as part of the comprehensive House Energy Bill In and of itself the passage of this provision in the House was a substantial victory however, the provision must still survive a House/Senate conference committee vote, with the committee composed primarily of nuclear industry proponents. Some of the language in

LONG SHOTS

10956 SE Main Street, Milwaukie, OR 97222

There's not a lot of room for letters this month, so let's get right to it:

Mark Lucas
1100 Granville Avenue #2
Los Angeles, CA 90049-6026

While I enjoyed several features in *DHC* #2, there is one feature of this issue (and possibly the comic itself) that was disturbing. While a reader could pick up the first issue as an introduction and follow the stories, this wasn't possible with #2. The stories seemed to amorphously continue. I'm not even sure if the "Predator" or "RoboCop" stories will continue in #3 or not. If I hadn't read #1 or the table of contents (and even though I did), I'd have assumed these were generic chapters featuring the characters. Chris Claremont's "Renegade" at least had a beginning, middle, and end. "Predator" and "RoboCop" didn't need them. This was disturbing. I'd hope to read stories that are more than having criminals crushed by RoboCop or a human defeating a Predator. There needs to be more to them! We've seen this material before, in the films and other Dark Horse comics. Color can enhance artwork and a story if used properly but it can't do anything without a story. And that's just what I think these two features needed.

Suggestions: first, in the table of contents, list how many chapters a story is scheduled to run. And, second, please provide us with stronger stories that are more than mere fight scenes. Lastly, don't assume that color is the answer to anything. Dark Horse, if any publisher, has proven that black and white stories can stand up to, and even above, color ones. If the story is there. I don't mean to sound harsh, as I enjoyed the "Time Cop" and "Renegade" segments. I'd just hope that *DHC* could turn out to be more than what #2 suggested.

❖ ❖ ❖ ❖ ❖

Carl Pietrantonio
517 Idylwood Lane
Laredo, TX 78041

DHC #2 was most excellent. I like the cover art and style. "Time Cops" is fascinating and I am looking forward to more of this story. RoboCop's story was quite good and I laughed at the end when the store owner went ballistic on him. "Predator," I am sorry to say, was my least favorite, but I'll get over that. "Renegade" was fine, too. All in all, in just two issues, *DHC* is definitely on my must-buy list. Thanks for such a quality comic package. I just wish there was more like this out there. Thanks! Until next time . . .

❖ ❖ ❖ ❖ ❖

Thomas Long
2821 Lemp Avenue
St. Louis, MO 63118

Congratulations on two successful issues launching the new *Dark Horse Comics* series. I waited until two issues were out to make comments. It's often hard to tell anything about an anthology from a premiere issue as you would most likely load it with some of the best available work.

So after this, the second issue, I find that the book is a fine addition to the Dark Horse stable and a great companion book for the black and white *Dark Horse Presents*.

Some general comments, though, about this type of book before I talk about the initial set of story lines:

I know that Dark Horse is very much the comic company that Hollywood built, but I would like to see movie/TV-related serials in this book limited to one per issue. An anthology series is an excellent place to run new concepts through a public that would otherwise miss them, and I feel that having one "hook" series per issue is plenty if the other work offers a wide enough variety of style and content. I also think that given the page count, three serials per issue would work better in this format rather than four. This would allow for a bit more strengthening of plot for creators who would have a bit less pressure to arrive at that "dramatic" ending each issue, and would also open up possible extra pages for artists' gallery pieces.

Onto the contents of the first two, though: although RoboCop is not my favorite character, I think he is being handled well here. I especially appreciate the lack of constant narration in this particular story line. Since comics are a meld of words and pictures, I am glad to see an editorial balance in much of Dark Horse's work between the two. In contrast, the often wordy "Renegade" series works because we do not know anything about the scenario — and Chris Claremont is always such a pleasure to read. Will "Renegade" return?

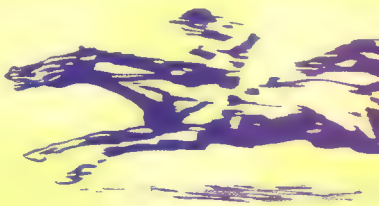
"A Man Out of Time" has not done too much for me. It is well written and drawn but has not leaped out at me yet. Finally, the two-part "Predator" vignette was beautifully done — again, nice to see the pictures advancing the story. Rick Leonardi is a favorite of mine and this was excellent work — direct, powerful, and understandable.

Dark Horse has quickly become a leader in the industry in the amount of diverse work it produces. I sincerely hope that *Dark Horse Comics* becomes a real reflection of that work and not simply another place to reel off further adventures of your licensed characters. Although usually entertaining, I think that would be an injustice to your readers who, I feel, are demanding a greater scope of work in today's market. As Dark Horse grows into non-licensed work successfully, I think you will agree that this is a series that could be a wonderful proving ground of ideas.

If you enjoyed "Renegade," watch for Dark Horse's next *Aliens vs. Predator* battle royal, a 12-issue series coming your way beginning in Summer 1993. It's scripted by Chris Claremont, with art by Jackson Guice and John Beatty (*Terminator: Endgame*). And yes, there are elements in "Renegade" which will surface again in *Aliens vs. Predator*.

Next time around we've got more thrills than you can shake a lightsaber at, with the debut of Tom Veitch's new "Star Wars" series, "Tales of the Jedi." It's a look back at the days of the Jedi Knights of the Old Republic, and features some gorgeous art by Canadian newcomer Janine Johnston. Also on tap, the exciting conclusions to "Predator: Blood Feud" and "Mad Dogs," as well as Part 2 of "RoboCop: Invasions." 'Til next month . . .

— Bob Cooper



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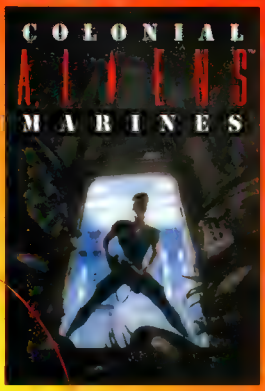

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Inked by Bob Wiacek.
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THE WORLD'S GREATEST COMICS!™

The Finish Line

Quality. It can mean different things to different people. We are, of course, talking about how quality relates to comic books (and related items), so that will help narrow our scope ... a little.

For some, quality begins (and ends) with whether or not a book arrives on the stands when it is supposed to, so that they can bag it and stash it away, unread, for future resale. But those buyers will never read this column, so we needn't dwell on the concerns of the collectors' (as opposed to the readers') market.

For the majority of readers, a comic book must deliver "the goods"—good story and good art. For some other, discriminating readers, meeting these criteria is not enough. They want color separations, production values, and printing all to meet the highest standards. Still others, in addition to everything I've mentioned, demand that, when applicable, the contents of the comic offer some connection with the creative mind(s) behind the work—a letters column, an introduction, an afterword, or some other piece of behind-the-scenes information. A very particular few, whose concern for the medium extends to the continued health of the industry, want to be sure that, on top of everything else, the creators retain ownership of their creations, and/or are adequately compensated for their efforts. Finally, there exists a demanding minority that insists that all of the previously mentioned conditions be met, *and* that a publishing company put its best efforts into the promotion of a title or series so that it can reach the widest possible number of readers.

This demanding minority includes everyone working at Dark Horse.

You see, when our first comics hit the stands in the summer of '86, Dark Horse's piece of the market was so small it looked like a fly speck on the market-share graph. At that time we didn't have characters supported by years of continuity or built-in audience recognition. We didn't have an experienced production department to steer us toward state-of-the-art technology and techniques. (Heck, for our first year, we didn't really *have* a production department.) We didn't have a reputation that allowed us access to the top creators in the field. The only thing we did have was a commitment to quality.

In those days, our idea of "quality"—our goal—was to publish comics with solid stories and art by the best creators available to us. We insisted our comics deliver "the goods."

Today, quality is still our goal, but our definition of what constitutes a quality comic is considerably stricter.

JANUARY CHECKLIST

SHIPPING JANUARY 5
- ☐ Aliens³ Movie Special #2 (U.K. Edition)
- ☐ Aliens: Colonial Marines #1
- ☐ Aliens Volume 2 #2 (U.K. Edition)
- ☐ Classic Star Wars #6
- ☐ Dark Horse Presents #70
- ☐ Geof Darrow's Comics and Stories
- ☐ Grendel: War Child #6
- ☐ Nexus: Alien Justice #3
- ☐ Ring of Roses #3

SHIPPING JANUARY 12
- ☐ Caravan Kidd #7
- ☐ Cheval Noir #38
- ☐ John Byrne's Next Men #11
- ☐ Propellerman #2
- ☐ Star Wars #1 (U.K. Edition)
- ☐ The Venus Wars II #8
- ☐ The Young Indiana Jones Chronicles #11

SHIPPING JANUARY 19
- ☐ Herbie #5
- ☐ RoboCop: Prime Suspect #4
- ☐ Spacehawk #5
- ☐ Version #1.2

SHIPPING JANUARY 26
- ☐ Dark Horse Comics #6
- ☐ Hard Looks #6
- ☐ Orion #3

DARK HORSE COMICS

You may have noticed our staff roster expanding and changing over the past few months. New names have appeared, and familiar names have been connected with new areas of responsibility. That may be the only immediate sign of change that you, the reader, are aware of, but within the company whole departments are being restructured, new ideas and new methods are being tested, and everyone seems to be tackling their jobs with renewed vigor and enthusiasm. I believe it won't be long before this internal excitement spills over to the creators, and eventually to you, our readers. In the coming year you'll see Dark Horse moving in new directions and into areas never before charted by *any* comic book company. You'll see new product lines, new characters, and better promotions, packaging, and production. For you, this means more excitement for your entertainment dollars. For us, it's another step in our continuing evolution.

"The World's Greatest Comics" isn't just our slogan—it's our promise to you.

Best,
Randy Stradley

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Anina Bennett, Jennie Bricker, Debbie Byrd, Chris Chalenor, Bob Cooper, Kij Johnson, Edward Martin III, Jerry Prosser, Diana Schutz, Monty Sheldon, Suzanne Taylor, Dan Thorsland, Chris Warner, John Weeks, Ryder Windham

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Randy Bowen

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